

# CODE – SWITCHING IN LYRICS of JARAN GOYANG AND MY HONEY

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## ABSTRACT

*English has big influence. Indonesia takes it as Foreign Language and put it as one subject that must be learned by students. Nowadays, many people use it either purely in their daily conversation or mix it with Bahasa Indonesia. English also appears in the advertisements in magazines, newspapers, radios, televisions, etc which all those magazines, newspapers, radios and television are Indonesian ones. The people do code-switching of English words with Bahasa Indonesia. The code-switching of English with Bahasa Indonesia also can be seen in the lyrics of Indonesian dangdut songs. Actually, it is not only English switch in Bahasa Indonesia, other languages such as Korean, Japanese, is also mixed with and English takes the most foreign language to be mixed since long time ago, even, it can be found out in the song of Koprak Jono as one of the national Indonesian songs which is created in the forties. In the song there are lyrics “Aksimu bung **very good** seperti mas Robin Hood”. If it was already found in the national song in 1940s we can imagine how big the effect of English in the songs in millennial years.*

**Keywords:** Code - Switching, Types, Functions, Dangdut Songs

## I. Introduction

Bahasa Indonesia, is used as a national “lingua franca” to provide the many different people of Indonesia with a common language in which to communicate with each other. Indonesian is also among those countries, where multilingualism and bilingualism exist. A person is said to be multilingual if he or she is competent in more than one language. Multilingualism is usually the result of many factors, such as colonisation, intercultural marriage, cultural interaction, education, and many other reasons.

Indonesian people who know English, either with intense or not, often attach some English terms. They feel happy and more intellectual to do so. It has an impact on growth of Indonesian language as national identity. English that has been being king as an international language sometimes has a devastating effect on the development of the Indonesian language. English popularity makes the language Indonesia displaced at the user level. Various causes of shifting the use of Indonesian language, not only caused by a foreign language but also caused by mixed code.

Code is a language or a variety of language. The variety of language in Indonesia includes code mixing and switching. Mixing and switching languages can be found in many things, for example, in newspaper, film, novel, song, etc. Code switching was considered as a linguistic product of language contact, determined in various ways by the social circumstances in which it occurs (Chloros 2009). Code switching is a very important aspect of bilingualism, and is considered a natural occurrence when two bilingual speakers engage in discourse. Mostly, such speakers are not consciously aware that they are code switching. Nonetheless, it serves an important social function. CS is now widely accepted, though there is little consensus as to what they are or how they should be represented.

The use of code switching in the song makes a kind of phenomenon. The phenomenon is the occurrence of bilingualism. The bilingualism itself also encourages the use of code switching between singers. Code switching becomes a habit in the song lyrics even it also happens in many fields of this modern world

Dangdut music is from Indonesia. The name “dangdut” was derived from the way the Javanese describe the sound of tabla drum. The term was first coined in a magazine in 1973. Ever since then, dangdut became more popular than ever. Initially, dangdut had a very close tie with traditional Javanese music, particularly with the use of flute and the Javanese singing style. It later became more diverse with influence from Indian and Malay music. It was music for low level society. But now, all people enjoy dangdut so much. Not only in Pop songs, lyrics in Dangdut songs also have

code switching in it. It lifts Dangdut level in to the higher one. So, lyrics of Dangdut songs are interested to be studied due to code switching.

From the background above, there are some problems, which can be analyzed as follows:

1. What are the types of code switching found in Dangdut songs?
2. What are the functions of code switching found in the Dangdut songs?

This present study was intended:

1. To find out the types/ kinds of code switching found in Dangdut song lyrics.
2. To analyze the functions of code switching found in Dangdut song lyrics.

A person who is capable of using appropriately two languages or more is said to be multilingual. Usually, bilinguals and multilinguals tend to switch languages within the same utterance. This phenomenon is referred to as code-switching.

Code Switching (CS) based on Poplack (2001) Code Switching is a term of linguistic where an utterance is mixed by bilingual or multilingual language of two or more language in discourse without changing the interlocutor or topic. The same definition also given by Romaine (1992:110) code switching can be defined as the use of more than one language, variety, or style by a speaker within an utterance or discourse, or between different interlocutors or situations (Romaine, 1992:110).

Based on Crystal (2008:82), code is a set of conventions for converting one signaling system into another. Code is really needed in communication because a speaker needs a code to show his expression to the hearer, because language also can be said as code. According to Wardaugh (2006:101) code switching is a condition where a speaker decides to switch from one code to another or to mix codes even within sometimes very short utterances and thereby create a new code. Codes here mean languages. A speaker who is using code switching will use two languages or more in their utterance. Wardaugh (2006:101) also stated that code switching can occur in conversation between speakers' turns or within a single speaker's turn.

There are kinds of code switching as suggested by some sociolinguists:

#### **Blom and Gumperz (1972):**

##### ***Situational Code Switching***

It occurs when the language change according to the situational in which the conversations find themselves; It can be found in the use of speech level in languages which have speeches levels. Each of the levels has its social function and is used in certain interlocutors. For instance, a young speaker will use the upper (very formal) level of the language to and older listener in kind of situation; and he will use the lower (intimate) level to communicate of the person with same age.

##### ***Metaphorical Code Switching***

It has an affective dimension to it: the choice of code carries symbolic meaning, that is, the language fits the message. This is illustrated in a quote attributed to Charles V, the Holy Roman Emperor, which indicates attitudes about certain languages being holy, the language of love or male solidarity, or crude or bestial: 'I speak Spanish to God, Italian to women, French to men, and German to my horse.'

#### **Poplack (1980)**

##### ***Tag-Switching***

Tag-switching involves inserting a tag or short phrase in one language into an utterance that is otherwise entirely in another language. This type of CS occurs the most easily for the reason being that tags typically contain minimal syntactic restrictions; thus, they do not break syntactic rules when inserted into a sentence that is given in the L1 (Hamers & Blanc, 2000). Tags include interjections, fillers and idiomatic expressions. Examples of common English tags are "you know", "I mean" and "right".

### ***Inter-Sentential Switching***

Inter-sentential CS involves switching at sentential boundaries where one clause or sentence is in one language and the next clause or sentence is in the other. Eldin (2014) and MacSwan (1999) state that since inter-sentential CS takes place within the same sentence or between speaker turns, it entails fluency in both languages such that a speaker is able to follow the rules of the two languages. An example of inter-sentential CS between Malay and English is provided below:

e.g. Itula. Mama dah tau dah. Adik ni demam ni. Pity you. Your voice also different already  
Translation: That's why. I knew it. You are having a fever. Pity you. Your voice sounds different (Stapa & Khan, 2016).

### ***Intra-Sentential Switching***

Intra-sentential CS, according to Poplack (1980), is possibly the most complex type among the three, as it can occur at clausal, sentential or even word level. A good example to cite here might be the one given by Poplack as the title of one of her papers:

e.g. Sometimes I'll Start a Sentence in English Y termino en espanol.

Translation: Sometimes I'll Start a Sentence in English and finish it in Spanish (Cakrawarti, 2011).

The three types of CS illustrated above will be considered in the analysis conducted in this study.

### **Hoffman (1991):**

#### **a. Inter-Sentential Switching**

In Inter-Sentential Switching, the part that switched is between clause or sentence boundary, where one of the clause or sentence is using another language. For example when a girl uses Korean-English bilingual and says:

Rara: Selamat Ulang tahun ya Win, *wish you all the best my friend*

In this example, the girl speaks Bahasa Indonesia first, and switches it into English directly in the end of the clause.

#### **b. Emblematic Switching**

This is type of code switching which is the tags, exclamation and certain set phrases in one language occur in an utterance. For example when someone says "Lagunya keren banget, *isn't it?*" The words *isn't it* in English is as a tag.

#### **c. Establishing Continuity with the Previous Speaker**

This is the code switching's condition where the speaker continues the utterance of the previous speaker, but she changes the code after she continues it. For example Mayank uses Bahasa Indonesia and then Sandi uses Bahasa Indonesia responds to Mayank's question, then Sandi switches his utterance into English.

**Mayank:** "Belakangan agak aneh dirimu, kamu maunya apa sih?"

**Sandi :** "Aku mau jadi pacarmu, *you know that I really love you, Mayank*"

(I want to be your boyfriend, you know that I really love you, Mayank)

In the example above, Sandi responds the utterance of Mayank as by using Bahasa Indonesia and he switches his language into English language.

### **Functions of Code switching**

Code-switching is usually anticipated to be a sign of language knowledge insufficiency in bilingual speakers. Nevertheless, many researchers have argued that CS is usually utilized by bilingual speakers to accomplish specific communicative intentions in their conversations with others (Shin, 2010).

The reasons for CS have been extensively examined from numerous linguistic perspectives. The functions of CS examined in the present work are based on the conceptual framework developed by Appel and Muysken functional model of CS (2006) and functions of codeswitching. Based on Hoffman, (1991), there are ten functions of CS:

1. To talk about a particular topic
2. To quote somebody else
3. To provide emphasis about something
4. To make an interjection

5. To repeat in order to clarify
6. To express group identity
7. To show intention of clarifying speech content for interlocutor
8. To soften or strengthen a request or command
9. To meet a real lexical need or to compensate for lack of an equal translation
10. To exclude others when a comment is intended for an exclusive audience

It can be concluded that people code-switch from one language to another in a certain situation on purpose. These purposes vary according to the situation and the type of interlocutors involved.

While Crystal D (1987) makes reasons for Code Switching. The first of these is that a speaker who may not be able to express him/herself in one language switches to the other to compensate it. As a result, the speaker may be triggered into speaking in the other language for a while. This type of code switching tends to occur when the speaker is upset, tired or distracted in some manner.

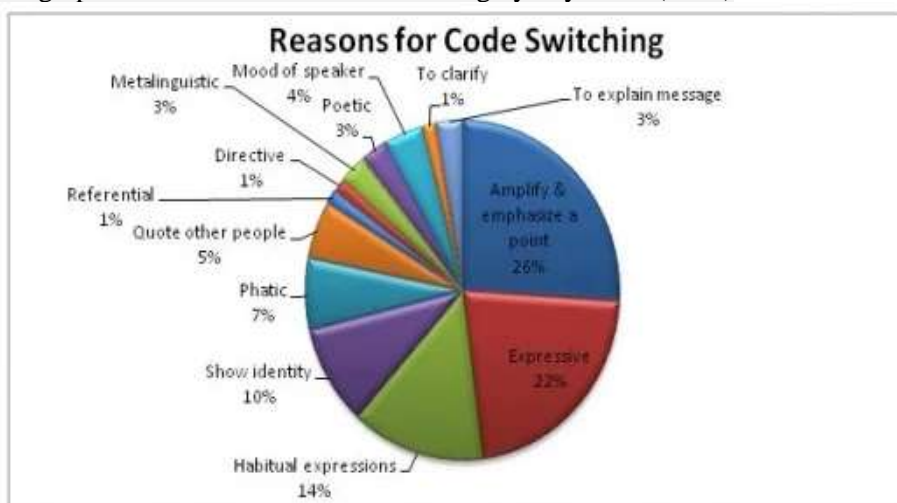
Secondly, switching commonly occurs when an individual wishes to express solidarity with a particular social group. This type of switching may also be used to exclude others from a conversation who do not speak the second language. An example of such a situation may be two people in an elevator in a language other than English. Others in the elevator who do not speak the same language would be excluded from the conversation and a degree of comfort would exist amongst the speakers in the knowledge that not all those present in the elevator are listening to their conversation.

As Skiba (1997) says, code switching is not a language interference, on the basis that it supplements speech. Where it is used due to an inability of expression, code switching provides continuity in speech rather than presenting an interference in language. The socio-linguistic benefits have also been identified as a means of communicating solidarity, or affiliation to a particular social group, whereby code switching should be viewed from the perspective of providing a linguistic advantage rather than an obstruction to communication. Further, code switching allows a speaker to convey attitude and other emotives using a method available to those who are bilingual and again serves to advantage the speaker, much like bolding or underlining in a text document to emphasize points. Utilizing the second language, then, allows speakers to increase the impact of their speech and use it in an effective manner.

In some situations, code switching is done deliberately to exclude a person from a conversation. It is seen as a sign of solidarity within a group, and it is also assumed that all speakers in a conversation must be bilingual in order for code switching to occur. Bilinguals do not usually translate from the weaker language to the stronger one. Code switching is used most often when a word doesn't "come".

Code switching can be used in a variety of degrees, whether it is used at home with family and friends, or used with superiors at the workplace.

Here is the graphic of reasons for Code Switching by Crystal D (1987)



Graphic of Reason for Code Switching by Crystal, D. (1987).

## Dangdut Songs

Sometimes a person can use at least 2 languages and use it in some situations, for example they use CS in songs.

Song is the easiest media to analyze CS, because all of people in the world loves listening to music and nowadays most of songs use CS between their own language and English words. By listening to the songs, we can understand about the meaning and the theme of the songs and also the easiest media to learn about language is from song.

Lyrics of songs show and express the experience, the feeling, and the opinion of the music composer that would like to be shared to the listeners. The music composers arrange words and language to make their songs unique, special, easy listening and get the attention of the listener. These lyrics can influence, can give informations, and entertain the listeners. Music composers use some terms such as “ I hate you” dari pada “Aku benci kamu”, “I miss you” untuk kata “Aku kangen kamu”, “Lets have fun together” untuk kalimat “Ayo bergembira bersama” and many other songs.

Standard Dictionary of Bahasa Indonesia defines lyric is part of art that express of personal feeling in the words form which are sung.

The writer choses Dangdut to be studied. Dangdut is one of Indonesian music genres. It's a mix of classic Indian (Hindustan), Melayu and Arabian music. Dangdut was rooted from Qasidah and Gambus, both are Islamic music. Then Melayu music came in and mixed with Qasidah and Gambus. In 50s, Bollywood music made another change into the sound of Dangdut. The word Dangdut originated from onomatopoe of Tabla's sound In Tempo (a magazine in Indonesia), Putu Wijaya stated that a song called *Boneka Dari India* (a doll from India) was a mix of Melayu, Arabian and the sound of dang-ding-dut from India. The name later was shorten into Dangdut. Dangdut, once the music of the poor, is upwardly mobile these days. Dangdut has been becoming respectable for a long time. It has a special power for Indonesians precisely because it is Indonesian, not Western. Dangdut also has meaning as “Indonesian” in a different sense, as virtually the only cultural form not identified with any particular ethnic group. It bridges all these regional identities. It is, however, perceived as strongly Muslim, even though its lyrics deal more with romance than religion.

## II. Research Method

The data of this study are Dangdut song lyrics that switched to English. The data were cited from internet. The list of song lyrics are songs which are sung by Nella Kharisma with Jaran Goyang, and Ridho Roma with My Honey. The method used in collecting data was documentation method. Documentation is usually conducted when the research aims to collect data about things, like notes, transcriptions, books, newspaper, magazine, and articles.

Collecting data is the process by which the data are collected based on the needs of the study. In this study the data were collected by using the following step: firstly, the data were taken from internet; secondly, note taking and marking the Indonesian English code switching in the data; and the final step was taking notes of the Indonesian English code switching found in the selected Dangdut song lyrics. The collected data were analyzed using qualitative, the data based on number of Indonesian English code switching which occurred in Dangdut songs, using descriptive method, that is the data were explained based on the theory of code switching.

## III. Data, Data Analysis, Findings, and Discussions

### The types/ kinds of code switching found in Dangdut song lyrics.

The data are identified and classified by using the Poplack's one. As Poplack said that there are three kinds of Code Switching, they are:

1. Tag Switching
2. Intra-Sentential Switching
3. Inter-Sentential Switching

**Jaran Goyang - Nella Kharisma**

Lyrics	Analysis
Dan dudidam aku padamu, <b>I love you (3)</b> <b>I can't stop loving you oh darling (3)</b> Jaran goyang menunggumu	<b>3.Inter-Sentential Switching</b>
Wes cukup stop mandekko disek sek sek Jangan bicara jangan berisik sek sek Gek ayo ndang mangkat ndukun, rasah kakean ngelamun Ndukun, ndukun , ndukun ayo ndukun <b>And slow (2)</b> , woles woles <b>baby baby (1)</b> Rasakno aku wes wani perih <b>baby (1)</b> Rungokno, ku alami hal sama dengan dirimu Bojoku mencampakkan diriku, podo bojomu podo tanggamu	<b>1. Tag Switching</b> <b>2. Intra-Sentential Switching</b>
Dan dudidam aku padamu, <b>I love you (3)</b> <b>I can't stop loving you oh darling (3)</b> Jaran goyang menunggumu	<b>3.Inter-Sentential Switching</b>

<b>My Honey (OST Sajadah Ka'bah) – Ridho Roma</b>	
Lyrics	Analysis
<b>She is my honey, yes she is my honey (3)</b> Keras kepala dan susah diaturnya <b>But she is my honey, yes she is my honey (3)</b> Jika dia ada hilang semua masalah	<b>3.Inter-Sentential Switching</b>
<b>She is my honey, yes she is my honey (3)</b> Tiada kata yang dapat melukiskannya <b>She is my honey, oh she is my honey</b> Sungguh tiada yang bisa menggantikannya	<b>3.Inter-Sentential Switching</b>

## Findings

### The types/ kinds of code switching found in Dangdut song lyrics.

#### Jaran Goyang - Nella Kharisma

- All kinds of Code Switching can be found in Jaran Goyang
- Inter - Sentential Switching dominates in lyrics of Jaran Goyang (50%), while Tag Switching (25%) has the same proportion with Intra – Sentential Switching (25%)

#### My Honey (OST Sajadah Ka'bah) – Ridho Roma

- There is one kind of Code Switching, Intra – Sentential Switching, exist in the lyrics of My Honey
- Inter-Sentential Switching dominates both in lyrics Jaran Goyang and My Honey (44%)

### The functions of code switching found in Dangdut song lyrics.

#### 10 Function of Code Switching (Hoffman, 1991)

1. To talk about a particular topic
2. To quote somebody else
3. To provide emphasis about something
4. To make an interjection
5. To repeat in order to clarify
6. To express group identity

7. To show intention of clarifying speech content for interlocutor
8. To soften or strengthen a request or command
9. To meet a real lexical need or to compensate for lack of an equal translation
10. To exclude others when a comment is intended for an exclusive audience

<b>Jaran Goyang - Nella Kharisma</b>	
<b>Lyrics</b>	<b>Analysis</b>
Dan dudidam aku padamu, <b>I love you (3, 4)</b> <b>I can't stop loving you oh darling (3,4,5)</b> Jaran goyang menunggumu	3. To provide emphasis about something 4. To make an interjection 5. To repeat in order to clarify
Wes cukup stop mandekko disek sek sek Jangan bicara jangan berisek sek sek Gek ayo ndang mangkat ndukun, rasah kakean ngelamun Ndukun, ndukun , ndukun ayo ndukun <b>And slow (3) , woles woles baby baby (4)</b> Rasakno aku wes wani perih <b>baby (4)</b> Rungokno, ku alami hal sama dengan dirimu Bojoku mencampakkan diriku, podo bojomu podo tanggamu	3. To provide emphasis about something 4. To make an interjection 5. To repeat in order to clarify
Dan dudidam aku padamu, <b>I love you (3,4)</b> <b>I can't stop loving you oh darling (3,4,5)</b> Jaran goyang menunggumu	3. To provide emphasis about something 4. To make an interjection 5. To repeat in order to clarify

<b>My Honey (OST Sajadah Ka'bah) – Ridho Roma</b>	
<b>Lyrics</b>	<b>Analysis</b>
<b>She is my honey, yes she is my honey (3)</b> Keras kepala dan susah diurnya <b>But she is my honey, yes she is my honey (3)</b> Jika dia ada hilang semua masalah	3. To provide emphasis about something 4. To make an interjection 5. To repeat in order to clarify
<b>She is my honey, yes she is my honey (3,4,5)</b> Tiada kata yang dapat melukiskannya <b>She is my honey, oh she is my honey (3,4,5)</b> Sungguh tiada yang bisa menggantikannya	3. To provide emphasis about something 4. To make an interjection 5. To repeat in order to clarify

#### **The functions of code switching found in Dangdut song lyrics.**

There are three kinds of function of code switching in lyrics songs Jaran Goyang and My Honey, they are √ to provide emphasis about something, √ to make interjection, and √ to repeat in order to clarify.

#### **IV. Conclusion**

- a. There are three kinds of Code-Switching found in lyrics of Jaran Goyang while in lyrics of My Honey there are two kinds of Code-Switching
- b. The functions of code-switching in lyrics of Jaran Goyang and My Honey are √ to provide emphasis about something, √ to make interjection, and √ to repeat in order to clarify.

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## Attachment

### Jaran Goyang - Nella Kharisma

Apa salah dan dosaku, sayang  
 Cinta suciku kau buang-buang  
 Lihat jurus yang kan ku berikan  
 Jaran goyang, jaran goyang  
 Sayang, janganlah kau waton serem  
 Hubungan kita semula adem  
 Tapi sekarang kecut bagaikan asem  
 Semar mesem, semar mesem  
 Jurus yang sangat ampuh, teruji terpercaya  
 tanpa anjuran dokter, tanpa harus muter-muter  
 cukup siji solusinya, pergi ke mbah dukun saja  
 Langsung sambat, “Mbah, saya putus cinta”  
 Kalau tidak berhasil, pakai jurus yang kedua  
 Semar mesem namanya, jaran goyang jodohnya  
 Cen rodok ndagel syarate, penting di lakoni wae  
 Nandang di cubo, mesthi kasil terbukti kasiate, genjrot  
 Dan dudidam aku padamu, I love you  
 I can’t stop loving you oh darling  
 Jaran goyang menunggumu  
 Apa salah dan dosaku, sayang, cinta suciku kau buang-buang  
 Lihat jurus yang kan ku berikan, jaran goyang, jaran goyang  
 Sayang, janganlah kau waton serem, hubungan kita semula adem  
 Tapi sekarang kecut bagaikan asem, semar mesem, semar mesem  
 Wes cukup stop mandekko disek sek sek  
 Jangan bicara jangan berisek sek sek  
 Gek ayo ndang mangkat ndukun, rasah kakean ngelamun  
 Ndukun, ndukun , ndukun ayo ndukun  
 And slow, woles woles baby baby  
 Rasakno aku wes wani perih baby



Rungokno, ku alami hal sama dengan dirimu  
 Bojoku mencampakkan diriku, podo bojomu podo tanggamu  
 Dan dudidam aku padamu, I love you  
 I can't stop loving you oh darling  
 Jaran goyang menunggumu  
 Apa salah dan dosaku, sayang, cinta suciku kau buang-buang  
 Lihat jurus yang kan ku berikan, jaran goyang, jaran goyang  
 Sayang, janganlah kau waton serem, hubungan kita semula adem  
 Tapi sekarang kecut bagaikan asem, semar mesem, semar mesem  
 Ini terakhir, cara tuk dapatkan kamu  
 Jika ini gagal, kan ku racuni dirimu  
 Apa salah dan dosaku, sayang, cinta suciku kau buang-buang  
 Lihat jurus yang kan ku berikan, jaran goyang, jaran goyang  
 Sayang, janganlah kau waton serem, hubungan kita semula adem  
 Tapi sekarang kecut bagaikan asem, semar mesem, semar mesem  
 Apa salah dan dosaku, sayang, cinta suciku kau buang-buang  
 Lihat jurus yang kan ku berikan, jaran goyang, jaran goyang  
 Sayang, janganlah kau waton serem, hubungan kita semula adem  
 Tapi sekarang kecut bagaikan asem, semar mesem, semar mesem

**Lirik Lagu: My Honey (OST Sajadah Ka'bah)**

She is my honey, yes she is my honey  
 Keras kepala dan susah diaturnya  
 But she is my honey, yes she is my honey  
 Jika dia ada hilang semua masalah

Dia wanita yang ku suka  
 Cantik wajahnya membuatku gila  
 Dia yang ku damba  
 Putih budinya mempesona

Walaupun dia aneh tingkahnya  
 Membuat pusing kepala  
 Tapi juga anehnya  
 Hatiku cinta padanya

Dia wanita yang ku puja  
 Tanpa dirinya ku tak kuasa  
 Dia belahan jiwa  
 Ku bahagia memilikinya

She is my honey, yes she is my honey  
 Tiada kata yang dapat melukiskannya  
 She is my honey, oh she is my honey  
 Sungguh tiada yang bisa menggantikannya

Betapa tak pernah ku kira  
 Bahagianya yang ku rasa  
 Ku kan bersamanya  
 Di dalam cinta selamanya